“All hail to thee, Sound!”

Chorus Nº 1
from

Euterpe.

An Ode to Music
Written by Henry Kendall
Composed expressly
for the opening of the
New Town Hall by

Charles Edward Horsley
(1822–1876)

Op. 76
Melbourne
Victoria
1870

Instrumentation: double wind, 4 horns, 2 cornets, 3 trombones, ophicleide, timpani, strings (2,1,1,1), mixed chorus

Duration: 8 $^{1}/_{2}$’

Editor’s notes: *Euterpe* was commissioned from the English composer Horsley and the Australian-born poet Kendall by the Mayor of Melbourne, Samuel Amess, for the opening of Melbourne’s new Town Hall in 1870. Horsley had been the conductor of the Melbourne Philharmonic for three years in the early 1860’s and seems to have relished the opportunity to write this occasional *pièce de resistance.* The first performance by the Melbourne Philharmonic under the baton of the composer occupied one half of an evening of music on August 9, and resulted in a “loud and long continued” ovation for Horsley. Aside from a performance of excerpts (possibly solo or instrumental items) at the Crystal Palace in 1876 after Horsley’s decease, and a revival by the Melbourne Philharmonic in 1878, the ode has not been heard for nearly 125 years.

The work is a substantial one, consisting of an overture and 18 items, and utilising in addition to the forces given above, soprano, contralto, tenor and bass soloists, as well as some extra instruments in a couple of items, such as piccolo, bass clarinet, bass and side drums, and cymbals. This piano edition is a direct transcription of an extant portion of chorus score for the work, which is now incomplete – only this first chorus, the following item for solo quartet and chorus, and all of the soloist’s arias exist in piano vocal score. Although the full score is extant the later items indicate a great deal of haste, so that at least one chorus would need to be reconstructed from the surviving orchestral parts and part books.

In 1870 the chorus of the Melbourne Philharmonic numbered 78 sopranos, 31 altos, 41 tenors, and 43 basses, or 193 total; they sang from part books of which some 118 copies survive. A complement of exactly 50 tenor part books almost certainly confirms the chorus for the first perfomance had recourse to 200 copies, allowing the entire choir to sing the work. It is interesting to note Horsley’s mixed choir is an SSTB one – possibly on account of the greater number of “sopranos” then – though in reality the Soprano 2 part is an Alto part in all but name.

For the occasion the Philharmonic orchestra was specially enlarged to 75, including 50 string players. Fewer than half of the string parts have survived, and as one of the 2nd Violin parts is dated only two days before the “last general rehearsal”, when the remainder of the parts had been prepared a week earlier, this seems to indicate a late decision to engage additional (presumably professional) string players. It seems evident that the filling out of the ranks of the Philharmonic string section did not entirely satisfy the critic of *The Age*, who in reviewing the concert on August 10 rather pointedly observed, “[t]he Second verse of the first chorus, with accompaniment for tenor strings [violas], we would recommend to the study of our amateurs, at the next performance of this work.” This difficult passage in the *Allegro con brio* must have been played badly indeed. It is doubtful whether this advice could have been followed eight years later, when a much smaller orchestra of 40 (but only 2 violas!) attempted the work, a fact borne out by some of the orchestral parts, where item nº 4, an Intermezzo which divides the strings in 8 parts, is marked as “cut”, “omitted”, or otherwise “out”.

Please send comments, suggestions, or emendations by electronic mail to pml@carringbush.net

to
Samuel Amess Esq.
Right Worshipful Mayor of Melbourne

Euterpe

Henry Kendall
(1841–1882)

Op. 76 (1870)

Charles Edward Horsley
(1822–1876)

No 1. Chorus




29
Hail, all Hail to thee, Sound! Hail, all hail to thee, Sound! Since the time Cal – li – o – pe's
Hail, all Hail to thee, Sound! Hail, all hail to thee, Sound! Since the time Cal – li – o – pe's
37
son took the Lyre, since the time Cal – li – o – pe's son took the Lyre, And lulled in the
son took the Lyre, since the time Cal – li – o – pe's son took the Lyre, And lulled in the
44
heart, in the heart of their clime the de – mons of dark – ness and fire;
heart, in the heart of their clime the demons, the de – mons of dark – ness and
heart, in the heart of their clime the de – mons of dark – ness and
heart, in the heart of their clime the de – mons of dark – ness and fire;


50
B
ff
Hail, Hail to thee, Hail, Hail to
fire;
fire; Hail, Hail to thee, Hail, Hail to
57
C
Thee Sound!
Thee Sound!
p
Since Eu – ry – di – ce's
f or
dim.
p
64
p
Since Eu – ry – di – ce's lo – ver brought
lo – ver brought tears to the eyes of the Prin – ces of Night, brought


70
Since Eu – ry – di – ce's lo – ver brought tears to the eyes, to the
tears to the eyes of the Prin – ces of Night, to the eyes, to the
tears, tears to the eyes of the Prin – ces of Night, to the eyes, to the
Since Eu–
76
eyes of the Prin – ces of Night, when Eu – ry – di – ce's lo – ver brought tears to the
eyes of the Prin – ces of Night, brought tears to the
eyes of the Prin – ces of Night, brought tears to the
ry – di – ce's lo – ver brought tears to the eyes of the Prin – ces of Night, to the
cresc.
82
D
eyes of the Prin – ces of Night, Thou Thou hast
eyes of the Prin – ces of Night, Thou Thou hast


88
been, through the days and years, Thou hast
been, through the days and years, Thou hast
94
been through the days and years, a mar-vel-lous source of de-light—
been through the days and years, a mar-vel-lous source of de-light—
101
yea, a mar-vel-lous source of de-light.
yea, a mar-vel-lous source of de-light.
ff
ff


E
108
Hail,
All hail to thee,
Sound!
Hail,
hail, hail to thee,
Sound!
115
Allegro con brio
dim.
pp
120
pp staccato
In the wind, in the wave, in the
pp staccato
pp staccato
In the wind, in the wave, in the
pp staccato
pp sempre
pp


124
sempre staccato
fall of the wa – ter, each note of thine dwells, each
fall of the wa – ter, each note of thine dwells, each
128
note of thine dwells; In the wind, in the wave, in the
note of thine dwells; In the wind, in the wave, in the
dim.
p
132
fall of the wa – ter, each note of thine dwells, in the
fall of the wa – ter, each note of thine dwells, in the


F
136
wind and the wave;
wind and the wave;
140
pp Espressivo e sostenuto
But Eu – ter – pe hath gath – ered from all the sweet – est, the sweet – est to weave in – to
pp Espressivo e sostenuto
weave in–to
But Eu – ter – pe hath gath – ered from all the sweet – est, the sweet – est to weave in – to
weave in–to
p sostenuto
147
spells, Eu – ter – pe hath gath – ered from all the sweet – est to
spells, Eu – ter – pe hath gath – ered from all the sweet – est to
spells, Eu – ter – pe hath gath – ered from all the sweet – est to


G
154
pp legato
weave in - to spells. In the wind,
pp
pp staccato
weave in - to spells. In the wind, in the wave, in the
pp div.
pp
pp legato
159
in the wave, in the fall of the wa - ter,
fall of the wa - ter, each note of thine dwells, each
163
espress.
Eu - ter - pe hath gath - ered from
But Eu - ter - pe hath gath - ered from
note of thine dwells; But Eu - ter - pe hath gath - ered from
unis.


167
all the sweet - est to weave in - to spells.
She
all the sweet - est to weave in - to spells.
She
172
makes a mi - ra - cu - lous pow'r of thee with her ma - gi - cal skill;
makes a mi - ra - cu - lous pow'r of thee with her ma - gi - cal skill;
179
piu f
and gives us for boun - ty or dow'r the ac - cents which soothe us or thrill,
and gives us for boun - ty or dow'r the ac - cents which soothe us or thrill,
and gives us for boun - ty the ac - cents which soothe us or thrill,
8va


187
and gives us for boun - ty or dow'r the ac-cents which
and gives us for boun - ty or dow'r the ac-cents which
(8)
loco
195
Rallentando
più lento
Tempo Iº Molto maestoso
p
dim.
pp
soothe us or thrill, soothe us or thrill, soothe us or thrill!
soothe us or thrill, soothe us or thrill, soothe us or thrill!
202
H
[mf]
cresc.
ff
Hail, Hail, All Hail to thee,
Hail, Hail, All Hail to thee,


210
[molto rit. . .] Allegro giusto
Sound!
Sound!
Let us thank the Great Cre - a - tor Lord of life and of
con fuoco
214
Let us thank the Great Cre - a - tor Lord of life and of
light for the Mu - sic di - vine that we've drank, let us thank the Great Cre -
217
f
Let us thank the Great Cre - a - tor Lord of life and of
light for the Mu - sic di - vine that we've drank, let us thank the Great Cre -
- a - tor for the Mu - sic, for the Mu - sic di - vine that we've


220
light for the Mu - sic di - vine, let us thank the Great Cre - a - tor Lord of life and of
a - tor for the Mu - sic di - vine that we've drank, for the
drank, let us thank the Great Cre - a - tor for the Mu - sic, for the
f
Let us thank the Great Cre - a - tor Lord of life and of
f
marcato
223
light for the Mu - sic di - vine, for the Mu - sic di - vine, for the Mu - sic di -
Mu - sic, the Mu - sic di - vine, for the Mu - sic di - vine that we've drank,
f
Mu - sic, the Mu - sic di - vine that we've drank, Let us thank the Great Cre-
light for the Mu - sic di - vine, for the Mu - sic di - vine, for the Mu - sic di -
226
vine, for the Mu - sic di - vine, for the Mu - sic di - vine that we've drank,
f
Let us thank the Great Cre - a - tor Lord of life and of
a - tor Lord of life and of light, let us thank the Great Cre - a - tor for the
vine, for the Mu - sic di - vine, for the Mu - sic di - vine, the Mu - sic di -


229
f
Let us thank the Great Cre – a – tor Lord of life and of light, let us thank the Great Cre –
light for the Mu – sic, the Mu – sic di – vine that we've drank, let us thank the Great Cre –
Mu – sic di – vine, for the Mu – sic di – vine, for the Mu – sic di – vine_ that we've
vine, let us thank the Great Cre – a – tor, Let us thank the Great Cre–
232
I
a – tor for the Mu – sic di – vine, the Great Cre – a – tor for the Mu – sic di –
drank, for the Mu – sic di – vine, the Great Cre – a – tor for the Mu – sic di –
a – tor Lord of life and of light, the Great Cre – a – tor for the Mu – sic di –
235
ff
vine_ that we've drank, In sea – sons of peace and of
vine that we've drank, In sea – sons of peace and of

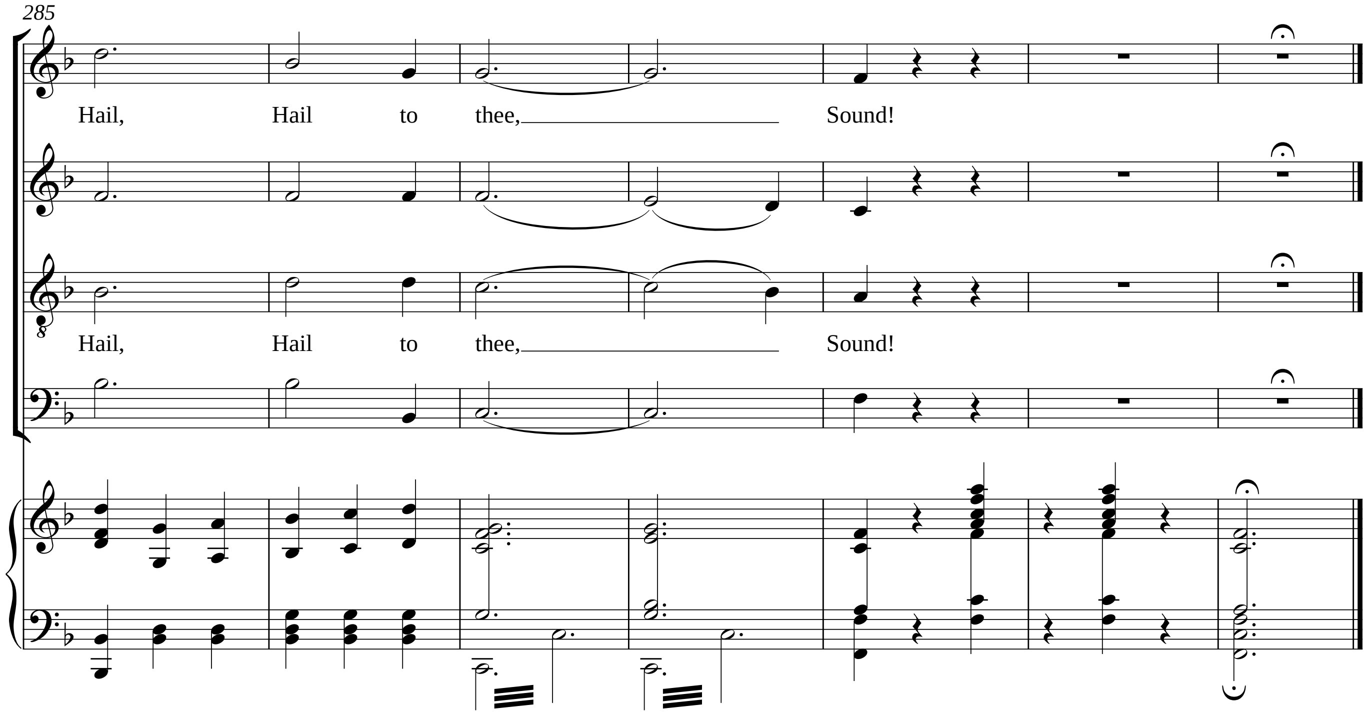

238
strife, let us grate – ful – ly think of the balm that flows on hu –
strife, let us grate – ful – ly think of the balm that flows on hu –
241
man – i – ty tired, At the tones of a song or a
man – i – ty tired, At the tones of a song or a
244
psalm, let us grate – ful – ly think of the balm that flows on hu –
psalm, let us grate – ful – ly think of the balm that flows on hu –


247
man – i – ty tired, Let us grate – ful – ly think of the
man – i – ty tired, Let us grate – ful – ly think of the
250
balm that flows, that flows on hu – man – i – ty tired
balm that flows, that flows on hu – man – i – ty tired
253
J
ff
Let us thank the Great Cre – a – tor Lord of life_ and__ light, let us thank the Great Cre – a – tor Lord of
ff
Let us thank the Great Cre – a – tor, let us thank the Great Cre – a – tor Lord of
ff
Let us thank the Great Cre – a – tor Lord of life, Lord of life and light, let us thank the Great Cre – a – tor Lord of
ff
ff


257
ff
life, From lips and from fin – gers in –
life, From lips and from fin – gers in – spired, from
life, From lips and from fin – gers in –
life, From lips and from fin – gers in – spired, from
Molto Marcato
260
spired, from lips and from fin – gers in – spired, from
lips and from fin – gers in – spired, from
spired, from lips and from fin – gers in – spired, from
lips and from fin – gers in – spired, from
8va
263
lips in – – spired, from lips and
lips in – – spired, from lips, and
(8)


266
lips and fin – gers in – spired, from
lips and fin – gers in – spired, from
(8)
269
K Maestoso come Primo
lips in – – – – spired.
lips in – – – – spired.
(8)
ff al fine
273
ff
Hail, Hail,
ff
ff
Hail, Hail,
ff


279
ff
Hail,
Hail,
Hail,
ff
ff
Hail,
Hail,
Hail,
ff


285
Hail, Hail to thee, Sound!
Hail, Hail to thee, Sound!